

THE VICTORIAN ALLIANCE  
OF SAN FRANCISCO

# NO PA HOUSE TOUR

OCTOBER 21, 2012 1-5 PM



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## About the Victorian Alliance



The Victorian Alliance of San Francisco was organized in 1973 to promote preservation and restoration. Our members and guest speakers share information on preservation, history, architecture, and decorative arts at our monthly meetings as well as in our monthly bulletin. We also share helpful information on such things as materials, techniques, contractors, and artisans with those wishing to restore their Victorian buildings. We lobby and testify on preservation issues at city and neighborhood meetings and reinforce our efforts with donations for neighborhood projects dealing with restoration and preservation. Most of our financial resources come from funds raised by Alliance activities such as house tours, garden tours, and garage sales. We are a volunteer organization with no paid staff, so almost all the funds we raise are available to support preservation and restoration projects. We also present social functions such as our annual Holiday Party, which has become a celebrated tradition. We invite your participation at whatever level your interests and time permit. We meet the last Wednesday of each month, except for November and December. Please call (415) 824-2666 for the location of our next meeting or visit our website at [victorianalliance.org](http://victorianalliance.org) for more information.

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# *Welcome from The Victorian Alliance of San Francisco*

Greetings and happy tour to all our fine attendees!

We have a splendid day planned and are so pleased you've joined us.

Our 2012 Victorian Alliance House Tour, seated squarely in the North of the Panhandle (NoPA) neighborhood, is a sure-fire winner. All the houses have their own unique charm and reflect the resurging interest in Victorian architecture in this part of San Francisco. Plus, we've added the wonderful Julia Morgan-designed Native Daughters of the Golden West Parlor Home to mix things up a bit.

Like so many once proud parts of America's inner cities, NoPA suffered during the sometimes socially tumultuous 1950s, 60s, and 70s. What was seen as urban redevelopment all too often led to disregard, defacing, and demolition.

In sad cases, large, gracious homes succumbed to the demand for higher density housing. Some survivors surrendered a sort of dignity by tumbling into boarding houses or, often esthetically worse, disjointed apartments. The doomed gave their land to often mediocre, spiritless buildings. Others still, several of which are on today's tour, survived by remaining in the longtime care of dedicated homeowners who had the passion and foresight to preserve and restore these residences. By chance or choice, these historical gems and those which have been re-imagined are once again standing tall.

That these treasures shine so brightly today is a testament to those who have polished them with love, treasure, and time. The current owners, who, in their custodianship, have made each home the unique showcase that it is today. The heavy investment of heart and soul has made our fair city and each of us better for it. If you meet the owners today, say hello, thank them for what they've done and for opening their doors. Without them, we'd have no tour or, worse, no revitalized NoPA.

Have a wonderful tour, thank you, and please plan to be with us again next year.

All best wishes,

  
Jason Allen-Rouman, President

  
Anita Jean Denz, 2012 House Tour Co-Chair

  
Michael Hammond, 2012 House Tour Co-Chair

*Our mission is to support the restoration and preservation of historic buildings, landscapes, and artifacts through advocacy and education.*

## *Historical Profile of the North of the Panhandle Neighborhood*

**T**O THE WEST of the port city originally known as Yerba Buena, Mexican landowners had struggled to no avail to keep their unfenced properties free of squatters during the Gold Rush. These tracts, known as “pueblo lands,” were eventually placed in litigation before the United States government. On March 8, 1866 Congress decided against the property rights of the Mexicans, and the broad stretch of windswept sand hills stretching from Divisadero Street to the ocean was deeded to the city. This territory was first called the “Outer Lands” after its change in ownership; subsequently it was known as the “Western Addition” when surveyed—new maps of the renamed area were quickly completed by 1868. Contractors established the layout of the streets, and the first land grants were awarded to settlers and developers by March of 1870.

The land between Divisadero Street and Masonic Avenue was laid out in a grid of rectangular blocks. The streets were named after popular political leaders (Hayes, Broderick, Baker), important individuals (Fulton, McAllister, Lyon, and Turk), or for special points of interest (Grove).

In 1870 California Governor Henry H. Haight’s decision to develop Golden Gate Park under the guidance of the San Francisco Park Commission spurred investors, builders, and prospective homeowners to build along those blocks between Divisadero and Masonic. The original proposal for the park was to have a broad green swath the entire length of the city, leading from the Civic Center to land’s end at the ocean. But land was precious even in those early years of expansion, so a compromise was forged allowing for three, instead of five miles of parkland with a narrower, one-block wide strip for three-quarters of a mile at the eastern end. This “Panhandle Park” itself was no ordinary grassy open space. It became an outdoor tree museum with living exhibits from more than a dozen countries on every continent, including bush cherries from Australia, ginkgoes from China, olive trees from Greece, cedars from Morocco, and hawthorns from England. Today the eucalyptus trees in the Panhandle are among the oldest in both stretches of Golden Gate Park.

Cable car lines were extended to allow downtown residents easy access to the farther reaches of the city following Hayes, McAllister, Haight, Oak, Ellis, and Geary streets. These tracts were located a respectable distance from downtown but still accessible for professionals, tradesmen, and families. Property values usually tripled whenever cable car lines were installed. The first surveys of the outer Western Addition clearly established that these properties would be developed for middle-class homeowners. Of three types of lots (corner, longer mid-block, and shorter mid-block key lots), the corner lots were the most expensive and the key lots the least costly. Properties along the

east–west streets were usually more desirable and expensive than those situated on the north–south streets.

In the new cable car-lined avenues of the Western Addition, families selected the building features and patterns seen on a grander scale on Nob Hill. Although not so elaborate in scope and execution, many of the homes near the Park proudly displayed extensive ornamentation. A few impressive mansions were built in the 1890s by the truly wealthy. The 2000 block of Golden Gate Avenue also has several handsome Stick-style houses dating to the 1880s. Many of the homes on this block display the rich variations that defined San Francisco’s buildings, with Stick features that blended Italianate with Edwardian styles and added angled bay windows, an element that became more popular in the following decade. Most of the early construction also reveals the creativity and sometimes the frivolity of the Victorian builders, depending upon the amount of ornamentation added to the exteriors and facades. Whether these details seem integral to the style or simply excessive is often determined by the balance of features as well as by the exterior painting schemes that may highlight them.

The residents of the 2000 block—as a typical example of the district’s denizens—were a mix of working and middle-class backgrounds. A home in the 1900 block on today’s tour is representative of one such working class residence. In 1911 city voters were required to list their occupations when they registered. Based on these records, the demographic makeup of this one city block is evident. There were carpenters, plumbers, engineers, salesmen, and merchants, as well as a music teacher, a police officer, an attorney, and those involved in other trades such as bricklaying, general contracting, tile setting, and iron molding.

San Francisco saw an unprecedented surge in population during the World War II era, from 1941 to 1945. It was not uncommon in many of the city’s older neighborhoods for the grand one-family homes to be bought and sold as boarding house investments, rather than used as singular residences. In later years such a house would provide additional units, often with the upper flat divided into two separate apartments consisting of three rooms each and a smaller street level apartment carved out of a former basement, scullery or ballroom.

With the massive migration to the city for war-related industrial jobs, many African Americans settled into the Western Addition, including the area around Fillmore Street that was left vacant by the forcible evacuation of Japanese American residents to detention camps. The vicinity around Golden Gate and Central Avenues became the core of a thriving African-American community, with many local churches that served this particular demographic group. Following the War, much of the Caucasian population deserted the Western Addition, seeking the newer “suburbs” in the Richmond, the Sunset, and further south on the peninsula.



The social turbulence of the late 1960s and early 1970s took its toll on the residents north of the Panhandle. Some fine homes were abandoned and others fell into unfortunate disrepair. What had surely been a proud address fifty years earlier was dismissed pejoratively as “Western Addition”—then meaning an area that many found to be both unsafe and undesirable. The blocks closer to the park seemed to experience more of this social upheaval, while neighbors started referring to the area further apace, near Golden Gate Avenue as “The Heights.” Those who remained in place, however, formed a tightknit community, recognizing its problems but appreciating their urban neighborhood, with its proximity to the park, schools, and churches.

It was a major event when the San Francisco Municipal Railway yard that had been used previously as a historic cable car barn was sold to make way for a supermarket. In 1955 The Plaza Foods Shopping Center owned by the Petrini family, and later by Falletti’s Fine Foods, was built. Its opening day was celebrated with a circus in the parking lot, with amusement rides for neighborhood children. More recently, this site has been redeveloped as a mixed-use condominium complex, rising several floors above a Lucky market, with an underground parking garage.

In the mid-1960s a Panhandle Freeway was proposed to close the link between the Bay and Golden Gate Bridges to complete the Federal Interstate Highway System in San Francisco. Among the options considered were a surface freeway and an underground tunnel beneath the Panhandle from Baker to Clayton Streets. Public debate raged, with the daily newspapers stirring strong sentiments on both sides. Although houses on Fell Street would not have been sacrificed to a freeway expansion (as would those on the south side of Oak Street), botanists warned that century-old trees and verdant land would be irreparably damaged, both by a surface road and by any such tunnel excavation. When the ultimate decision fell to the Board of Supervisors, just one swing vote blocked this potentially disruptive plan. Nevertheless, the proposal was resurrected in 1966 with renewed hot debate, before it was again defeated.

The last few years of the 20th century definitely witnessed significant changes. As the prices of properties in the neighborhood seemingly zoomed out of control, the word was out about the desirable aspects of the thirty square blocks between Divisadero and Masonic, Fell and Turk Streets—which rapidly evolved into one of San Francisco’s most in demand neighborhoods. Homebuyers unable to afford houses in Noe Valley or Pacific Heights found that the North of the Panhandle offered better value for their diminished real estate dollars. With the charged economy of the late 1990s and first years of the 21st century, a great number of edifices in the area have been upgraded, painted, and generally improved—more than 200 have been re-painted during the past several years, according to neighborhood newsletters. In 2010 a streetscape beautification project was instituted, dissipating a prevailing

sense of blight in the area, and transforming the dull concrete slabs dividing the Divisadero thoroughfare from Waller to Geary into more attractively landscaped medians.

Public recognition of the (now proudly called NoPA) district’s improved standing in the public eye is often reflected in the local press and on the Internet, pointing to the continual revitalization that is taking place. NoPA also benefits greatly from the activities of the North of the Panhandle Neighborhood Association (NoPNA) originally founded in 1991 to address safety issues—but which has now evolved into a vibrant, active coalition of residents with a mission to provide a clean, safe, and enriching environment for the community.

Easy access to Golden Gate Park’s open spaces and lush greenery, navigable bicycle routes, and peaceful foot paths along the Panhandle make this area that was once considered “sketchy” an even more appealing nexus for an ever-changing and integrated, multi-ethnic population of young professionals, students, families, and longtime residents. In more recent years, a noticeably rapid evolution has occurred: upgraded services, trendy cafes, and adventurous eateries reflect the mixed cultural composition of the area (whose cuisine choices range from exotic delicacies to “down-home” comfort foods—from hummus to goulash, burritos to barbecue and fried chicken). There are hip clubs and new shops moving into the commercial corridor along Divisadero. A Sunday Farmer’s Market, regular art walk events, as well as organized parents’ groups, block parties, and accommodating curbside “park-lets” all encourage pedestrian and social activity and contribute to this renaissance, while enhancing the neighborhood’s liveliness and livability.

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Based on an historical profile prepared by Michael J. Helquist, 2001

Abridged by Kathy H. Carroll, 2012

Edited, with updates and additional writing by Tamara Hill, 2012

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# 401 Baker Street

## THE DANIEL ROTH HOUSE

*Due to the spiritual use of 401 Baker, please use provided shoe coverings when entering this home.*

THE CURRENT HOME of the Brahma Kumaris World Spiritual Organization's Meditation Center is the largest and certainly most fanciful of the homes on today's tour. Constructed in September 1891 by architects Louis R. Townsend and Ernest Leopold Wyneken, whose offices were located at 515 California Street, the cost for contractor George R. Lang to accomplish the building of this striking corner residence was \$15,000—a rather extravagantly large sum at the time. Daniel Roth (born 1841 in Alsace, France), who owned and ran Roth, Blum and Company, a wholesale butcher and meat packing company, purchased it on September 5th of that year, having previously resided at 501 Golden Gate Avenue.

Although built in the Queen Anne Style, 401 Baker exhibits many unique interpretations of its features. A round tower at the outermost corner of the house rises four stories, culminating in a "witch's cap" turret complete with a finial atop a spire of carved acanthus leaves. Large square medallions above the ground floor reiterate that acanthus leaf decoration while the second story's panels feature shell motifs divided and surrounded by

scrolls. Curved double-hung windows have been fitted into this fabulous tower, whose cornice includes both dentil molding and a variety of decorative bands both above and between the window openings.

The Baker Street roofline is punctuated by a gable with three upright scrolled brackets and a knobbed finial at its peak; these features are then duplicated and expanded in width on the Hayes Street side. An unusual two-level rounded cupola with a miniature open "temple" portico at its top completes the asymmetrical profile of the façade. Other unusual elements have been incorporated into the gable and bay projections on the Hayes Street side. A stained glass window in the first floor bay reflects its hues into the rear parlor that also houses a fireplace. Above this colorful window is another asymmetrical feature—a fenestration incorporating a small balcony with an arched fretwork and spindle curtain, and two small windows divided by a medallion carved with a radiating pattern. Above all this, four brackets separate narrow attic windows and support the tympanum that culminates in yet another finial.

White marble steps lead to an ornate front porch whose composite triple Corinthian columns support a fretwork and medallion-embellished canopy. Greek corner plaques have been used to crest the angles of the iron balustrade above the porch. Glass paneled entry doors with authentic hardware usher one into a dignified foyer.



The landscaping surrounding the house consists of new plantings, but careful inspection also reveals what was once an original rustic water basin or fountain. The present occupants have placed a statue of a goddess there. This garden would have been surrounded by an ornate iron fence, which has been replaced by a contemporary safety barrier.

As with many fine Victorian homes, 401 Baker boasts a history of several prosperous and interesting owners and has been resold several times over. Daniel Roth (age 50), a Frenchman who had immigrated to the United States in 1858, first lived here with his wife Julia (48), son Lester (16), daughter Jeanne (25), along with—presumably, her 38-year-old husband who was their son-in-law—Dr. Albert Abrams (1861–1924). The doctor's obituary indicates that he was "the founder of the school of electronic medicine which has been the center of medical controversies throughout



the United States.” He was “one of the leading physicians of the city, consulting physician in the Mt. Zion and French Hospitals, former professor of pathology and director of the medical clinic at Cooper Medical College and an alumnus of Heidelberg University.”

The second owner was Adam Heunisch, vice president of the Illinois-Pacific Glass Company who purchased 401 Baker circa 1903, at a price of \$25,000 after having already moved in (perhaps as a renter) a few years earlier. Adam resided there with his wife and teenage daughter, Genevieve. Due to health issues, he also had a personal servant, Mr. Matsumoto. Heunisch had begun his career as a salesman of pillboxes for druggists Abramson & Bacon at the corner of Sutter and Grant Streets. A 1931 “History of San Francisco”<sup>1</sup> indicates that he “possessed much natural business ability” and conceived of the plan to manufacture bottles and bottling supplies locally, in order to avoid the high costs that his employers would incur by purchasing them from eastern manufacturers. He parlayed his acumen into a partnership with his bosses, eventually developing this into the successful and renamed Illinois-Pacific Coast Company, with four plants in San Francisco, as well expanded facilities in Los Angeles, Seattle (where his son Albert served as the branch’s manager), Phoenix, and even in Asia. The company was in business for over 50 years. In January 1908 at age 49, Adam took his own life in his bedroom, utilizing a rather gruesomely scientific method of dispatching himself with gas and carbolic acid. According to a report in the San Francisco Chronicle on January 11, 1908, he may have been despondent over his poor health or about perceived financial worries, which his partners claimed were actually “imaginary.”

The home was then rented (1910 to 1911) by the Presentation Sisters and was used by them as an academy and convent, with about 35 Irish-born nuns and students in residence there. They had established several elementary schools throughout the city and were dedicated to teaching those who were uneducated and without means. In 1906, their two downtown convents had been destroyed by the earthquake and fires, so until their new Motherhouse could be constructed at Turk and Masonic, the Sisters were obliged to find temporary quarters, which had also included the Archbishop’s Mansion at Steiner and Fulton Streets.

In May of 1915 the house was purchased by May Woodward and subsequently in August of 1947 by a longtime resident, Ruth M. Harrison, who, according to the census data appears to have lived there as a renter at least from 1920 onwards, with three generations of her family consisting of her grandparents, parents, and her own husband Carlos, an importer. Thereafter, the mansion passed into institutional hands, being purchased in May 1957 by the Church of Gedatsu of America and then in 1986 by the Brahma Kumaris World Spiritual Organization, which presently offers free meditation guidance and classes there.

## INTERIORS

The foyer reveals the grand stair hall whose original architectural details have been well maintained. The front and back parlors as well as the dining room open into this foyer/hallway. Newel posts along the stairs are crowned with Japanese vase forms wired to become lamps. Notable here is the nautical theme of the banister with its turned elements and insets in the form of ships’ wheels. Built-in seating at the foot of the staircase makes the entry area comfortable for visitors and faces the beautiful tall stained glass panel that overlooks Baker Street. En route to the upper floors the staircase passes a pair of ornate stained glass windows fitted into a rounded bay. The intersections of the coffered ceiling are accented by finials.

There is a high wainscot of quartersawn oak with an inlay of a continuous Greek key meander motif that is echoed as an inlaid border throughout the hardwood flooring. Lincrusta wall coverings that were once painted to highlight their relief details line the walls. Ten-foot tall doorways with hooded casements are impressive, while trompe l’oeil (“deceive the eye”) false wood texturing techniques were used on some of the doors to imitate true mahogany.

Plaster ceiling medallions are authentic to the original construction in the double parlors. Another fine stained glass window is set above the fireplace. The front parlor has been modified to include a raised stage area, which enfolds the corner tower. A mirror now takes the place of the original firebox and mantle piece. The opening between the two large rooms has also been altered; pocket doors matching those of the dining room, which now functions as a more private meditation space, would have divided it.

A further note about architects Townsend and Wyneken is that they are the builders of several other eminent structures throughout the city, including the Stick Italianate style side-by-side two residence Victorian at Fair Oaks and 23rd Streets (Landmark #192); 1325 Guerrero (1886); Queen Anne Style townhouses at both 2065 Vallejo (1892) and 3503 to 3511 23rd Street (1894). They also constructed the renowned Lotta’s Fountain (1875), San Francisco’s oldest surviving historic monument (whose cast iron fountain base was shipped here from Philadelphia) that is still located at the intersection of Kearny, Geary, and Market Streets, and was purchased and donated by famed popular entertainer and singer Lotta Crabtree. It is here that earthquake survivors converged to locate their loved ones, and where commemoration ceremonies to mark the 1906 earthquake are held annually.

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Based on research notes by Joseph B. Pecora and Terry L. Liljedahl;  
and exterior/interior decor notes by Roger K. Reid  
Written, edited and researched by Tamara Hill

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<sup>1</sup> History of San Francisco, 3 Vol., S.J. Clarke Publishing Co., Chicago, 1931, Vol. 3, pp. 36–39



# 555 Baker Street

## NATIVE DAUGHTERS OF THE GOLDEN WEST PARLOR HOME

**K**NOWN AS THE Grand Parlor, the home of the Native Daughters of the Golden West is the most recently constructed building on today's tour, having been formally dedicated in June of 1928. Julia Morgan—the eminent architect of William Randolph Hearst's Castle at San Simeon, the Asilomar Conference Center in Monterey, the post-1906 Fairmont Hotel, and the Mills College Bell Tower—also designed this historic yet restrained building. Morgan is known for having planned and built many institutions that served women and girls. She was the creator of over 700 structures, which are considered as an enviably prolific architectural accomplishment by many of her colleagues (and even by her critics) both past and present. She was also among the first female civil engineering graduates from the University of California, Berkeley, and in 1904 was the first woman in California to be licensed in her architectural profession.

Morgan (1872–1957) was renowned for a design philosophy that centered upon the client's wishes and focused quite specifically on the particularities of each given site. The diverse styles which inspired her—a hybrid of Beaux Arts, Moorish-Mediterranean, Craftsman, Spanish Colonial, and Mission Revival—were never merely copies but were subtly implied within the mélange of features and unique materials that she utilized. She designed

from the inside outwards and also invited the outside inwards through the liberal use of courtyards, skylights, thoughtfully placed windows and earthen colors. She manipulated light as an element in itself, and as an engineer she always respected structure as such. It is certainly apparent in all of her designs that she paid attention to even the smallest of details.

Here on Baker Street, with its smooth exterior surfaces, Morgan clearly drew some inspiration from the simplicity of the plain, sturdy adobe walls of California's early Mission churches. The ironwork of the balconies and fire escapes casts strategically planned shadows on the deceptively spare walls. The facade reveals what lies inside, with the public rooms in the first two taller floors and the private rooms above.

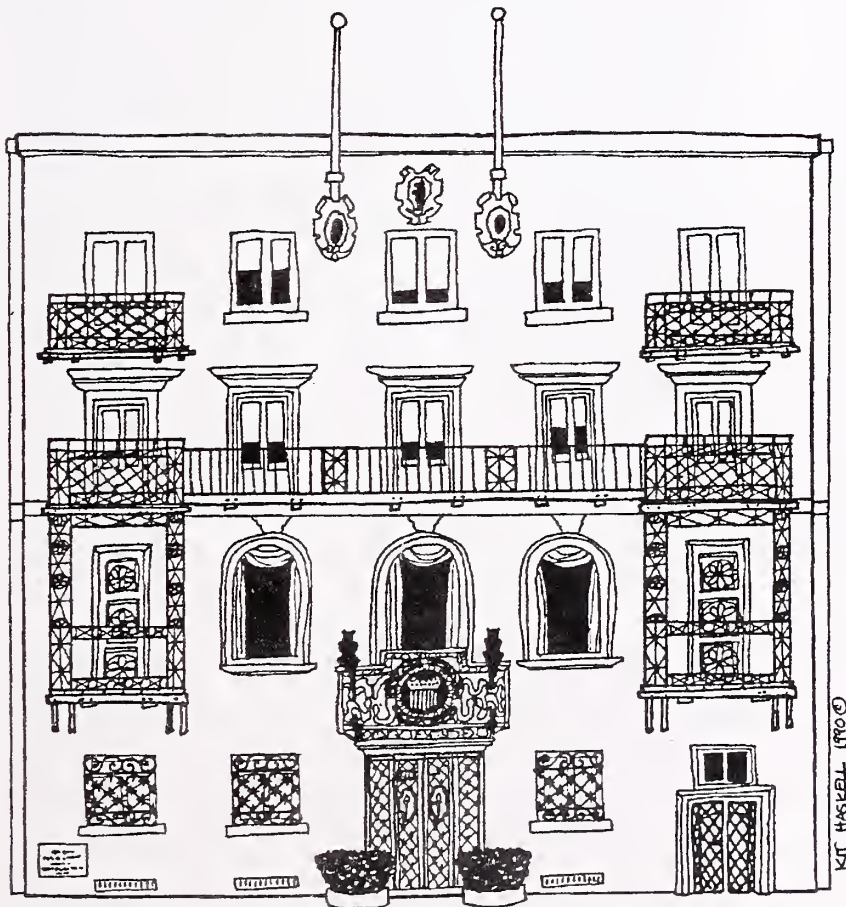
The building itself is a four-story, steel-frame concrete structure containing a foyer displaying a painting of the first Grand President and an original carved fireplace surround. Note the fine period stenciling on the ceiling beams. Descending into the large auditorium with its handsome paneling and authentic light fixtures as well as a photo gallery of Past Grand Presidents, tour-goers will find the Victorian Alliance gift shop and enjoy refreshments. A few steps above the auditorium will lead you to the museum featuring the Native Daughters' eclectic collections of vintage attire, jewelry, accessories and writings, newly curated and displayed.

A beautifully appointed lounge, dining room, and a fully equipped kitchen are located on the second floor. Note the light filled courtyard with its arched windows and glass doors. Twenty-one bedrooms and 13 bathrooms are located on the third and fourth floors. These recently refreshed rooms provide cozy and comfortable accommodations for members and guests at a very modest rate. While viewing the third floor, tour-goers may enjoy the extensive photo collection, capturing past gatherings as well as floats entered in the Pasadena Tournament of Roses Parade non-consecutively from 1911 through 1955. NDGW floats had the honor of bearing the Great Seal of the State of California.

Furnishings in the lounge are original but have been periodically reupholstered, while many antique pieces have been donated by other Parlor Homes or were bequeathed by members from their family collections. A rare photograph shows the placement of the furniture as Julia Morgan had arranged it; it will be situated again according to her plan.

## HISTORY

From the outset, the building was planned as a retirement home and headquarters for the Native Daughters of the Golden West, a fraternal and patriotic organization founded in 1886 as a relief society. The NDGW continues its philanthropic





mission through its many charitable projects. A 1965 wing addition houses the Grand Parlor office and Board of Directors room, along with a recreation room and garages.

Starting with a modest bequest of \$600 in 1892 for “the aid and comfort of the members,” the fund increased over time. In 1903 the Parlor secured an O’Farrell Street rental residence, which was then quickly followed by the purchase of 1113 Hyde Street. However, the disastrous fires that ensued after the 1906 earthquake—which raged throughout the areas from downtown to Nob Hill, to Civic Center and beyond—destroyed their building and deprived the organization of its local headquarters until they re-established a home base at 555 Baker early in 1929.

Spearheaded by Doctor Mariana D. Bertola, a physician beloved by Italian-Americans for over three decades, the Native Daughters slowly assembled the resources for a new home. With funds realized from the sale of the Hyde Street property in 1913, Doctor Bertola purchased a lot and house at 555 Baker Street. By October of that year it was ready for occupancy and in 1919 a resolution was passed to assess members fifty cents per year for its support.

The year 1924 brought an expansion when the adjoining residence on Baker Street was purchased. The first idea to convert the two houses into one large property proved to be impractical, so the decision was made to demolish both existing edifices and build an entirely new Parlor Home.

Dr. Bertola engaged her friend, Julia Morgan, to draw plans for the present home. These framed original blueprints can be viewed today. Overwhelmingly accepted by the membership, Morgan’s design generated an avalanche of \$100 pledges for the project. The cornerstone was laid in June 1928, and the building opened on the 12th of January 1929. While the NDGW maintains meticulous records of its own history—and construction costs totaling \$91,000 were recorded—no invoice for Julia Morgan’s architectural services has ever turned up. This suggests, as it is now presumed, that she likely donated her services to her good friend and to the organization.

The first floor Pioneer Roster Room houses a fine collection of books about the history of California donated to the Home or left by former residents over the years. Also found in the library’s collection are the works of Robert Louis Stevenson, Francis Bret Harte, Jack London, and Upton Sinclair. Of special interest is the two-volume set *Picturesque California*, written by John Muir, which is elaborately illustrated by native California artists.

Since 1935, members of the Native Daughters have been compiling information about California’s first settlers and pioneers, with over 32,000 entries in its Roster of California Pioneers. Only those people who entered or were born in the state prior to and including 1869 may qualify to be included in this register. Where available, a thorough, itemized list of personal facts and family history of these individuals has been

gathered. The NDGW’s Research Center is open to the public on the first Tuesday of each month by appointment, and the California State Library, Sacramento, houses a microfilm version of this same extensive catalogue of information.

In 2012, the 82 NDGW Parlors throughout the state are marking their 125 years of service. Collaborating with Landmarks California, the Native Daughters’ members have been energized by the celebration of “The Julia Morgan 2012 Festival” (October 1 to November 16), a statewide event focusing on the life and work of the distinguished and often lauded architect, engineer, and designer. New exhibits about Morgan have been prepared in honor of this occasion.

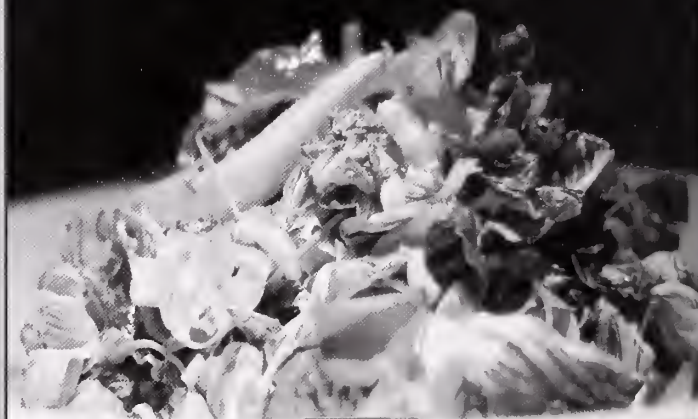
After enjoying refreshments and touring the Grand Parlor Home, please take some time to view the charming exhibits and to learn more about our gracious and esteemed hostesses and the notable history of their tenure at 555 Baker Street. The Native Daughters welcome membership inquiries, open to all California-born women and men.

Based on the 2003 tour history written by Joseph B. Pecora and research provided by the Native Daughters of the Golden West with interior notes by Roger K. Reid

Updates and additional writing by Anita Jean Denz

Editing and additional revisions by Tamara Hill

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# 628 Baker Street

## THE BOYD-CAPP HOUSE

**T**HIS ONE-STORY HOUSE with simple but striking detailing was built in 1886, according to the design of architects Theodore Eisen and Peirce, his partner for a brief period. It was an early example of the newly fashionable Queen Anne style, with features such as the large slanted bay window with multi-colored glass panels framing the two upper side panes; and a bracketed and corniced arrangement of the façade, which is punctuated by a decorated molding of applied and carved concentric lozenges alternating with pairs of vertical bars. A recently unearthed sketch from *The Examiner's* article dated October 1889 reveals that the single story house we see today (originally numbered 612) in fact once sported an attic level with an ornately detailed and gabled roofline. The acorn-shaped finials are fanciful later additions.

This local newspaper's effusive description read: "A cottage which no properly-minded lady would fail to pronounce 'just too cute for anything' is that of D.W. Boyd of 612 Baker street, certainly one of the coziest of cozy dwellings, and built in such a manner, also, as to provide its occupants with a world of room. Considering not this alone but others in the neighborhood...it is safe to say that nowhere in the country is the art of cottage-building better understood than in San Francisco."

Other than the elimination of the attic level, major alterations that occurred in later years included construction of the garage; a reconfiguration of the front steps, which formerly rose straight to the front door from the sidewalk; and a redesign of the

wooden banister and fencing. Planning Department records suggest that these changes occurred in the early 1970s.

Six-twenty-eight Baker is the oldest dwelling on that side of the street. Its first owner, John Boyd, an express man, constructed it for his 27-year-old eldest and newlywed son, David W., a San Francisco policeman, and his bride, Emma. After only four years on Baker Street, David and Emma moved several blocks away to 1229 Fell Street. Charles Singer Capp (1831-1910), who was a Gold Rush "Forty-Niner," a lawyer, journalist, and noted real estate broker, purchased the home in 1890. He and his descendants would retain title to this small but charming house for seven decades. His family consisted of his wife Lilly, daughters Lillian and Marian, and son Charles Stillwell Capp. The shingled cottage at the rear, 626 Baker (not on today's tour) within the nicely landscaped yard, was constructed circa 1908 as a rental property and would eventually be the main source of income for the widowed Mrs. Capp.

In 1849 at the tender but spirited age of 18, Charles Capp set out for San Francisco from Philadelphia via Cape Horn on a sailing ship called the *Mason*. According to one of his descendants Charles came to mine for gold, but instead he found a more suitable career in selling provisions and equipment to the miners. In the summer of 1856 for a period of five months, he was also a roving correspondent for the San Francisco Bulletin. Travelling on horseback and carrying all of his necessities in two saddlebags, he visited and reported from the various mines and towns where they were located. During the 1850s, he was also so successful in developing certain areas of the Mission District that Capp Street was named in his honor.





The preservation minded Charles wrote to the Society of Pioneers in 1859 urging them to work with the Park Commission to save and restore the Spanish and Mexican era tile covered adobes that were scheduled for demolition, as 16th Street was soon slated to cross and subsume these old Mission properties. He proposed reconstructing an adobe in Golden Gate Park using old tiles, supporting timbers, and even some of the original adobe material, in order to create a museum which would have housed the relics of that earlier time. His plans were never carried out, and those historic constructions no doubt wound up as landfill.

His wife Lilly involved herself in benefits for the new Presbyterian Church built at Waller and Webster Street in 1896. Their daughters attended the University of California, Berkeley, and their son Charles Stillwell Capp (1893–1983) had a long and illustrious career as a radiologist. His last position before retirement was as Chief of Radiology at St. Mary's Hospital from 1945 until 1958.

Among the subsequent owners of 628 Baker were Marian Capp's husband, Clifford Douglas, an associate pastor at Calvary Presbyterian Church on Fillmore Street; John Beimeur, a commercial artist and his wife Ruth in the early 1960s; David Groot of Filmworks and his spouse, Barbara, in the late 1960s; Marion Kiernan, who, according to city records, appears to have installed the garage in the 1970s; and Richard and Kathleen Delman in the early 1980s.

## INTERIORS

The interior of this indeed cozy two-bedroom house retains many of its original elements—such as wainscoting, a sliding parlor door, authentic hardware, a marble fireplace featuring a keystone chiseled with delicate incised scrollwork designs, and a marble sink inside the back bedroom.

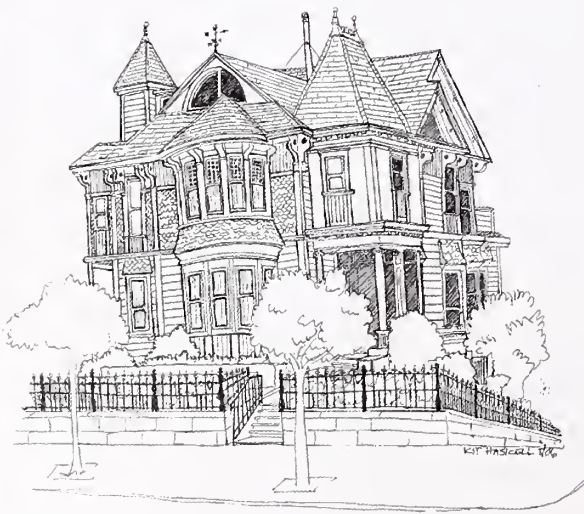
The front bedroom off the hallway was purported to have been Mr. Capp's sleeping quarters. According to family lore, on the morning of the 1906 earthquake he happened to have just stepped outside of his bedchamber, when the neighboring house's chimney crashed through the roof and landed on his bed!

This delightful home is furnished both with international antique pieces—many of which were inherited by one of the present owners—and with whimsical artifacts and contemporary acquisitions, which also reflect the occupants' musical and artistic talents. As a special treat, the house is already decorated for Halloween.

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Researched and written by Joseph B. Pecora

Edited and additional writing by Tamara Hill



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# 1947 Golden Gate Avenue

## THE KORNBECCK HOUSE

*At the homeowners' request please use provided shoe coverings when entering this home.*

TO CALL THIS stately late Queen Anne cottage “The Kornbeck House” may be a misnomer, given that husband and wife property speculators, Benjamin and Naomi Wise, originally developed it in 1903. However, Mr. Christian H. Kornbeck (born circa 1870), a Danish immigrant to San Francisco, was its first resident-owner; with a family legacy in the home of almost fifty years, he may rightly deserve the honor.

Prolific plumber/builder, onetime professional baseball player, and later local statesman, James E. Britt signed the Spring Valley Water Works application on December 23, 1903—and promptly set out to erect the structure in the rapidly expanding Western Addition. Rousseau and Son designed it. Only ten months later, on October 28, 1904, Mr. and Mrs. Wise sold the finished home to Mr. Kornbeck.

With house in hand, Christian Kornbeck promptly married fellow Danish immigrant Anna Beier (b. ca. 1872) on December 3, 1904. Based on his steady income as a clerk at Bauer-Schweitzer Brewery, the Kornbecks prospered at 1947 Golden Gate Avenue, expanding their family to include two children, Marie S. (b. ca. 1908) and Christian E. (b. ca. 1911). The house was raised to add a finished basement and garage in 1917, one presumes to accommodate their newfangled automobile.

Christian H. Kornbeck died around 1937, leaving the property to his wife, who remained in the home until her death around 1950. Marie and Christian the younger sold the property to Reverend Ulysses Washington, a Baptist minister, and his wife Hattie on December 3, 1951. Little is known of the Washingtons, and their tenure in the home was short. They sold it to Daniel and Etta Williams on January 11, 1952, a mere 40 days later!

The home changed hands once again on May 10, 1956 when a single woman, Drucilla Randell (born 1916) purchased it. A native of Concho County Texas, Miss Randell worked throughout and after the war years in Bay Area shipyards and defense plants. In 1964, she married Veter Jones (born 1910) and then divorced him in 1966 but kept his surname. Neighborhood legend has it that Mrs. Jones' daughter, Marguerite L. Whitley, was O.J. Simpson's first wife. In 2008, Drucilla R. Jones died and estate administrators sold the home to the current owners two years later.

Although reasonably maintained at times, a 1922 rear addition, a 1977 fire, and variously misguided modifications produced a well worn house by the time the present homeowners set about expanding and updating the property for their own needs. Façade restoration and interior improvements addressed the poorly conceived earlier changes and brought about a truly harmonious and modernized family home.

Before entering, notice the front detailing specified by architects Charles M. (father) and Arthur F. (son) Rousseau. Although most local architects were moving away from the florid foliate ornamentation of the Queen Anne era by the time 1947 Golden Gate was designed, the Rousseaus embraced it.

Notable elements on the exterior include the chamfered bay window embellished by plaster cartouches and flaring foliate appliquéés, a recessed porch flanked by columns, an intermediate cornice supported by acanthus leaf scrolled brackets, and a boldly projecting cornice formed by a larger pediment repeated by a smaller one over the entrance. This cornice consists of a wide entablature, egg-and-dart molding, and dentils. The smaller gable contains a plaster cartouche, while the larger gable is shingled in a fish-scale pattern and contains an arched window framed by short composite pilasters. All told, it is a feast for the eye.

While many original details remain inside, it is at the rear of the home, and down the principal hallway, where the grace and beauty of The Kornbeck House shines brightest. This large kitchen/family/dining space combined prior additions with originally small rooms. It is the epitome of a sophisticated contemporary urban home melded beautifully with early-twentieth century character.

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Researched by Christopher VerPlanck, VerPlanck Historic Preservation Consulting

Written by Jason S. Allen-Rouman

Edited with additional contributions by Tamara Hill





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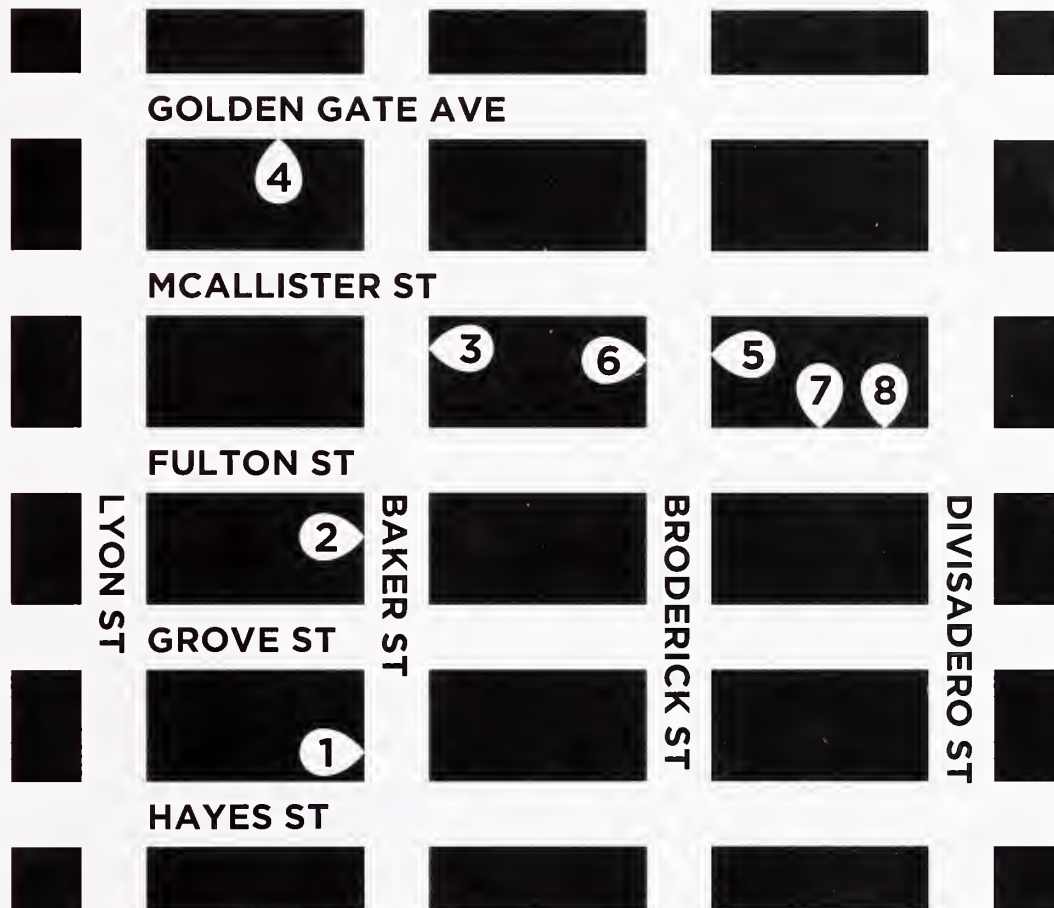


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# N O P A T O U R M A P



This is a self-guided tour. You may visit the homes in any order you wish.

1. 401 Baker Street
2. 555 Baker Street
3. 628 Baker Street
4. 1947 Golden Gate Avenue
5. 714 Broderick Street
6. 707 Broderick Street
7. 1374 Fulton Street
8. 1368 Fulton Street

Light refreshments will be served from 1 to 5 pm at House 2, and while you are there visit our gift shop.

Restroom facilities will be available for tour attendees at Houses 1, 2, and 6.

No photography is allowed inside the homes.

Provided shoe covers are required in Houses 1 and 4.

Please no pets, but service animals are welcome.



## 714 Broderick Street

**B**UILDER LOUIS LANDLER signed with the Spring Valley Water Works for water taps at both 714 Broderick Street and its twin sister, 718 Broderick, on January 16, 1894—giving us a clear indication of the year of construction for these two fine edifices—which were certainly built for homeowners of taste and means. On the façade of 714, framed recessed rectangular panels, beaded molding and Greek cartouches separate the three levels of curved bay windows. At the crest of this cylindrical bay, the windows are surmounted by a very unique wide swath of climbing, upright leafy fronds, whose forms are repeated within the bracketed peak and interstices of the gable, scrolling both above and around the five-paned attic windows. Bands of fish-scale shingling and applied ornamentation complement this decorative scheme, as do the elegant double oak doors, with their graceful oval beveled-glass insets. In turn, a Romanesque arch that is beautifully trimmed with rows of egg-and-dart, beading and carved floral corner motifs, shields the entry. This is topped by an emphatic projecting cornice resting upon notched brackets, which is visually supported by pairs of composite pillars and columns with foliate capitals that are also typical of the Romanesque manner—from which the open-minded designers of the Queen Anne style drew aspects of their always enthusiastically eclectic inspiration.

While we know little of the first owner or residents at 714, we know more about the builder and his suspect business practices. Never a contractor, Landler's specialty was promotion. He built and sold houses across the city from Noe Valley to Pacific Heights. He also served as a director of several building-and-loan associations. Landler helped secure bloated mortgages for some of the men in his employ. In return, he forced them to continue to work for him even when they would have quit otherwise. He used the mortgages to pay himself a hefty profit, then added to these exorbitant amounts by collecting, but not passing on, what the homeowners believed to be monthly mortgage payments. According to Grand Jury findings—his unconscionable plan likely would have continued indefinitely, except for two events that occurred in 1893. The first was the banking and economic crisis that dampened borrowing and lending. The second was a fire that destroyed Landler's planing mill on Grove Street near Scott. The reprobate builder was implicated in this 1890s equivalent of a "sub-prime mortgage" scheme; but by late May 1894, as the jury continued its inquiry, Landler had already skipped town. A few of his creditors repossessed properties that he had owned, but there is no evidence of this on Broderick Street.

At the time when 714 was a new property, this was a neighborhood of reasonably prosperous businessmen and trades people. Between 1894 and 1901, census records reveal professions as varied as undertaker, painter, pharmacist, attorney, liquor retailer and fruit vendor, amongst the area's residents.

The first ascertained owner of 714 was Brainerd N. Rowley, editor and proprietor of the magazine *California Fruit Grower*. He acquired both 714 and 718 some time after 1894, living at 718 from 1898 to 1899. It was in 1900 that dentist Samuel E. Knowles purchased and moved into 718 Broderick. James Lake Gould then also purchased the adjacent 714.

Born in Maine in 1852, Gould was a registered voter in San Francisco as early as 1877 when he was working as a clerk. By the time he bought this house, he was a man of means and was president of Gould Central Oil Company. However, he actually lived at 1816 Encinal Avenue in Alameda's "Gold Coast," apparently never residing in 714 but renting it to others.





In 1904, Leopold V. Merle purchased 714 Broderick and moved in with his family: wife Katherine, sons Leo, Jr., Pierre, and Martin, and daughter Daisy. The elder Merles and Martin continued to live here until 1915, when they moved to 1899 California Street. They held on to the property until Leopold's death in 1925. Leopold was an increasingly prosperous businessman, who at one time owned the I.X.L. men's clothing store and by 1910 was a vice president of the City and County Bank. Son Martin enjoyed local fame as a playwright and a publicist for the Alcazar Theatre.

By 1925, Robert and Martha Shaw had bought the residence, with some financial backing from Acheson V. Hartford (listed as a one-half owner). Martha continued to live in the home until 1961. The property changed hands several times after 1961; then Theolia L. Jackson purchased it in July of 1965. In 1967, Doris Dawson and the Reverend William R. London moved in. According to a Wall Street Journal article, Dawson and London purchased it for \$40,000 and spent an equal amount transforming it into an ambulatory care center. During that era of rampant, well meaning, but often ill-advised "renovation" projects or ineffectual "urban renewal" activities, this type of usage conversion usually did not bode well for the ultimate preservation of Victorian buildings.

It was from Theolia Jackson's estate that the current owners purchased 714 Broderick. They knew they had found a gem when they first set foot in this house. It wasn't until they removed the remnants of asbestos paint and the other unfortunate veneers of its nursing-home days from the walls and ceilings, that they discovered—to their great delight and surprise—that much of the original detail was still intact.

## INTERIORS

Some of the original detailing in the interiors includes Tudor style wall paneling, coved ceilings, spacious parlors, large double-sash windows, tiled fireplaces with elaborate wooden surrounds and beveled mirrors (note the unusual semi-circular mirror in the master bedroom), and the lavish use of cross-grain golden oak for paneling throughout, as well as stained glass. All of these features convey both elegance and value.

While there is no Victorian furniture in the house, what the owners have selected as to furnishings, fittings, light fixtures, and flooring, as well as the luxurious saturated hues with which they have tinted the walls—all retain an antiquarian effect that fits in tastefully with the proportions and appointments of each space. According to the owners, their design principle has been "to use strong contemporary forms and colors that can stand up to and complement the extraordinary variety of the interior" and to effectively utilize "a Victorian vocabulary" within their attentive redesign.

In the dining room, notice the handsome, impeccably refinished built-in oak buffet with its two-tiered service shelving, turned posts, inset mirrors, and original copper knobs and pulls. The

second parlor is used as a music room, reflecting one owner's professional career with the San Francisco Opera. A media room features another fine authentic fireplace, which is offset by the bold contemporary coral coloring of the wall surfaces. The top floor is used as an art studio for another of the owners, a much exhibited painter who has specialized in large watercolor abstractions. Their combined aesthetic contributions to the overall artistry and style of this home are obvious, while their ongoing restoration gives us a true glimpse into the beauty of the past.

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Research and initial writing by Eileen Keremitsis

Edited and abridged by Gina Centoni

Editing and additional writing by Tamara Hill

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## 707 Broderick Street

**D**ID YOU SEE Chris O'Donnell and Renée Zellweger in the 1999 movie, *The Bachelor*? If so, you have already seen 707 Broderick, both inside and out. Or, maybe you have seen its likeness on a T-shirt at Fishermen's Wharf?

This photogenic beauty—whose construction dates to 1891, according to its water connection documents—is nestled amongst one of two rows of Cranston and Keenan Queen Anne tower houses that face each other along the 700 block of Broderick. Despite the fairly steep grade of this block, it was something of a thoroughfare in the 1890s. Streetcar lines connecting Golden Gate Park with downtown ran along McAllister and Broderick.

The Cranston and Keenan moniker refers to Robert Dickie Cranston and Hugh Keenan, who defined themselves as carpenters, contractors, and/or builders. In 1888, Cranston was a foreman at the San Francisco Planing Mills. They were active in both the Golden Gate Park's northern Panhandle area and the Haight district from the late 1880s into the early 1900s. In addition to leaving a legacy of lovely Victorian homes, Robert D. Cranston is also known for being the grandfather of the late Senator Alan Cranston.

Cranston and Keenan broke the general rule of conformity on occasion, as they did here—creating rows of Queen Anne tower houses with slight variations. Within each cluster the houses show a strong resemblance, although each displays some unique details to give it individuality.

Seven-zero-seven Broderick's exterior is graced with a delicate turret, rounded walls flanking the gable window, fish-scale shingling facing the upper floors and tower, and a full-faced flamboyant carved sunburst at the peak. Foliate corner panels enliven the front porch entry, whose arch is echoed in the lovely curved balcony and balustrade above it. This is supported by a fan-shaped structure reminiscent of the Gothic Revival style's oriel bay window, a feature often used by these builders, as may be seen also at 1374 Fulton Street. A second floor panel is decorated with applied foliate curlicues and a fancy central cartouche, above which is located a dentil molding that also repeats around the base of the "witch's cap" roof.

Inside the house, the generous use of stained glass filters the natural light with lovely colors. High ceilings, intricate moldings, original tiled fireplaces, carved wooden balustrades and newel posts all add to the feeling of solid heritage and genuine charm.

From at least 1894 through October of 1906, physician Edward Storrer owned both 707 and 709 Broderick. Edward lived just uphill at 711 with his sister-in-law Kate and brother Leonard, who was the general superintendent of the Postal Telegraph Cable Company. In 1907, Edward sold 709 to George Sickels, and 707 Broderick to Jonathan or John Dixon.

The Dixon family would own 707 Broderick for more than thirty years. By 1910, Elizabeth was a widow, but she did not live alone. The extended family included son John, a salesman, later manager of the Cunningham Curtiss & Welch stationery store, daughter Anne H. and daughter Mary S. Seaman. Grandson Horace Seaman also lived with his extended family. By 1930, John and both his parents had died. The house passed to John's sisters: Anne Dixon, Mary Seaman and Emma Dixon Douglas. By 1938, Emma was the sole survivor and sold the house to William and Ida M. McKeown in November of that year.





The McKeowns lived at 703 Broderick for several years before they purchased 707 Broderick. Irish-born William had emigrated to the U.S. in 1906 and worked in auto repairs or carpentry. The McKeowns held the property for eight years before selling to Earl W. and Marie P. Decker in April 1946. Five years later, Luchey and his wife Lillie Bell Mims purchased 707 Broderick. In May of 1977, Frederick Forester became owner.

From the 1940s through the 1970s, a series of renters lived here and the turnover was high.

By the time Dr. Douglas Anderson rescued 707 Broderick in the early 1980s, it was in need of much "tender loving care." Thankfully, Dr. Anderson re-discovered the potential of this beauty. He demolished the walls that had divided the single family home into multiple units, uncovered long-hidden secrets and let the dignity of the original house re-emerge. When Judith Jones, a young single mother first stepped inside in 1984, she had a "this is it!" moment. During her four-year ownership, she added the downstairs studio, revived the garden, added the prancing horse directional weather vane, and worked with neighbors (in consultation with expert home colorist Bob Buckter) to repair and repaint the facades of several neighborhood houses.

Since the current owner moved in nearly twenty-five years ago, he modestly insists that he's done little more to the exterior than paint Cranston and Keenan's sunburst gold. However, the third floor attic level (a previously unfinished space that was only accessible by ladder) has been transformed into an expansive family room and media center with custom built-in cabinetry. The kitchen has also been extensively remodeled. The interior of the turret exhibits a witty reflection of the outside, with its mural of blue sky and fluffy clouds. Truly, the pride of ownership shines throughout.

Researched and written by Eileen Keremitsis

Edited by Gina Centoni

Editing and additional writing by Tamara Hill

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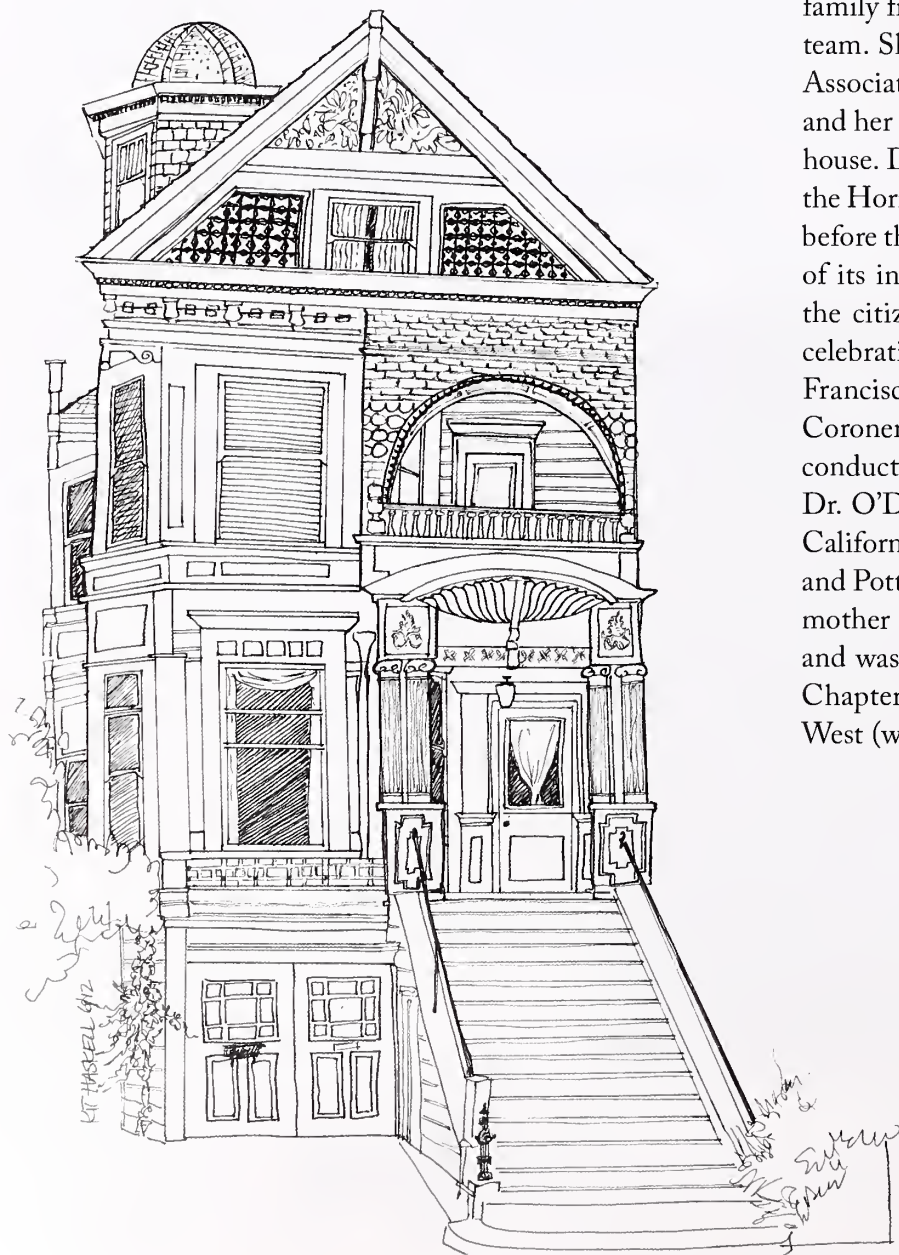
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## 1374 Fulton Street

**T**HIS QUEEN ANNE tower house was built by the contractor partnership of Robert Dickie Cranston and Hugh Keenan in 1892 alongside the neighboring house to the east. Despite its history of multiple ownerships, 1374 Fulton Street has undergone very few modifications since its initial construction. The exterior displays the typical forms and abundance of details used by its late Victorian builders—including applied sawn decorations in the shape of stylized flowers and carved foliage, rows of X's forming an overall checkerboard in the peaked gable, or quasi-classical motifs on plaques tucked into corner panels. Unique to this house is a horizontal band of applied latticework beneath the first floor window. A grand impression is achieved by the squared entry portico with its impressive full-height double columns sporting Ionic capitals and topped by an arched second-floor balcony, which is fronted by a diminutive but handsome turned balustrade. The alternating patterns of the rows of shingles facing this balcony as they descend from top to bottom reiterate



the squared and rounded shapes; these contrasting geometries also offset those of the adjacent façade at 1368. Adding a true flourish to the whole effect is the curved fan-shaped sculptured bay—the Queen Anne style's adaptation of an upper story's projecting oriel window that is usually supported by brackets or corbels and is a frequent feature of Late Gothic and Gothic Revival buildings.

Hugh Keenan retained ownership of the house for several years after its completion and may have rented it out. In the ensuing years the home changed hands a number of times, with some historically notable characters residing there. In an 1896 directory the first recorded owner was Ambrose J. Buckley, a salesman at Dunham Carrigan and Hayden Company, a Gold Rush wholesale hardware distributor.

Next came Mrs. Lillian Gummer Church (1868-1935). In the 1900 census she is listed as age 33 and as the widow of Charles Church. Living with her at that time were her sister Grace and mother Sarah F. Gummer, whose own mother was of Italian nobility. Sarah was also the youngest daughter of Michael Sanor, a Pennsylvania native who had moved his family from Missouri to Santa Clara in 1849 by wagon and ox team. She later became one of three charter members of the Association of Pioneer Women. Lillian's other sister Emma and her husband, Dr. Charles C. O'Donnell also resided in the house. Dr. O'Donnell was only 16 when he had sailed around the Horn in the ship *Pioneer*, landing in San Francisco a month before the admission of California into the Union. When news of its inclusion was received, Dr. O'Donnell was a leader of the citizens who built a huge bonfire on Telegraph Hill in celebration of that august event. The doctor established San Francisco's first public morgue when he served as the city's Coroner. He was a candidate for Mayor repeatedly, invariably conducting his own campaign on the street corners. In 1891 Dr. O'Donnell also developed a ranch resort in Glen Ellen, California where he built a brickyard for the California Brick and Pottery Company. Emma Gummer O'Donnell joined her mother as a member of the Association of Pioneer Women and was a charter member and president of the Buena Vista Chapter, Parlor 68 of the Native Daughters of the Golden West (whose San Francisco headquarters is also on this tour).

By 1920 Lillian had remarried, to Henry F. Prien, a Japanese-American trade importer and a member of the San Francisco Chamber of Commerce. His father, Henry C. Prien, originally hailed from Keil, Germany. When her husband died in 1929, Lillian continued his business; then Lillian's son Charles became its manager. By the time of the 1930 census Lillian Prien is noted as living with her son Charles J. Church (29), his wife, Muriel Church (28), and Marshall Kelly (21). On July 10, 1935, Lillian passed away and left the house to her son. Charles and Muriel's daughter Sandra played the character of "Gypsy" alongside Ethel



Merman in the popular musical of that name on Broadway in 1959 and later acted the role of Marlon Brando's wife in the film *The Ugly American*.

On November 17, 1941 the house was transferred from the estate of C. J. Church to M. L. Church, and thence to Ronald C. and Catherine K. Yablonsky. Ronald Yablonsky was a warehouseman according to a 1945 directory. The Yablonsky family must have rented out the basement units, as a great number of residents are listed as living at 1374A and 1374B between 1953 and 1956.

By October 23, 1966 the house was again sold to Donald and Iris F. Cox, who were active in the Black Panther Party. Donald was its Field Marshal and a member of the Central Committee joining Huey Newton, Bobby Seals and Eldridge Cleaver. His job was to establish and support branch offices across the country, to secure and manage the weapons, and to serve as a principal spokesperson. After being implicated in a murder, he fled to France in the early 1970s, living in exile there until his death in 2011. Donald had granted ownership to Iris on September 11, 1969.

On January 4, 1973, the property was transferred from Iris F. Cox to Roy A. and Vivian Williams, but on June 1, 1998, Iris F. Cox was still listed as an "owner trustee." The current owner purchased the home from Iris in 2007. He is a classical oboist with a career in the solar and renewable energy business, who also hosts concerts for visiting musicians, graciously accommodating their audiences in the two parlors. The house is now used as an international commune for students of the San Francisco Conservatory of Music and visiting musicians from around the globe.

## INTERIORS

The design of the rooms favors octagonal spaces and asymmetry, with few right-angled corners—typical of the Victorian taste for whimsy and variety.

The gracious front living room is divided from the second parlor (as in the neighboring home) by a plaster notched archway, whose dual-columned supports echo the exterior entry structure. There are also molded birds inset amidst the brackets above these striated columns with their delicate acanthus capitals. Mullioned sliding pocket doors divide the second parlor from the dining area, and striking scarlet "flashed" glass panels are etched with a flaming torch, swags, swirling tendrils, and perched or flying birds, adding quite an elegant detail to a mere closet door.

Each of the ceramic gas heater fireplaces (which replaced the original coal burners) is faced with tiles that contain a frieze—either gaily dancing cherubs or a languidly reclining lady gracing the dining room example. A convenient shelf forms a built-in buffet cabinet with a dentil carved arched framing inset, tripartite mirrors that reflect the crystal and silver candelabra and serving-ware now placed there.

The kitchen has been remodeled for contemporary use. The present owner has himself designed the lovely garden featuring a sunken patio surrounded by bench seating, a bubbling fountain urn in the midst of a circular bird bath, a charming fern glade, and three wooden pergolas with carved pillar supports.

Based on research and notes by Stephen B. Haigh and interior notes by Raymond Zablutny

Written and edited by Tamara Hill

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## 1368 Fulton Street

**T**HIRTEEN SIXTY-EIGHT FULTON presents a more stolid, slightly less exuberant frontage than its adjacent neighbor to the left at 1374. Its graceful arched portico is trimmed with a classical-egg-and-dart border that shelters an inset, windowed front door. This entry is flanked by sets of squat double pilasters with leafy capitals. Small rosettes trace a path horizontally across the panel between the two main stories, while moldings that run both beneath and above the second floor porch and balustrade are carved with small dentil-block friezes. Stylized basket-shaped overlapping fish-scale shingles cover the surfaces on either side of the small attic window (don't miss the vigilant contemporary owl sculpture perched to one side of it), while foliate carvings are applied to the apex of the gable. The roof is topped by a charming hexagonal "witch's cap" turret, which is now crested by a modern reproduction of a traditional American rooster weather vane.

While this particular style of ornamentation is rather spare overall, there are obvious contrasts in both shape and framing, from left to right as well as between the upper and lower portions of the construction. These dichotomies may also be seen in the opposition and reversal of rounded and arched openings, and squared or rectangular elements of the upper porches and lower entryways — especially when comparing 1368 and 1374 side by side. Was this a deliberate design approach or merely a felicitous juxtaposition of neighboring facades that were constructed hastily and willy-nilly, without regard to such subtleties? Whether or not the architect's intention, the design pleases the eye as structural serendipity within the urban streetscape.

Both 1368 and 1374 Fulton Street are two-floor residences with attics and basements and were each constructed by builders Robert Dickie Cranston and Hugh Keenan in 1892. They are two of eight houses that are situated at the northeast corner of Broderick Street, designed in the Queen Anne Style but with distinct Eastlake ornamentation. Both appear to have fewer decorative elements than the six houses on the east side of Broderick Street, which presents something of a mystery as to their actual designers.

The San Francisco Chronicle of January 15, 1892 mentions "eight residences to be commenced soon, ranging in cost from \$7,500 to \$13,500," while later on August 8, 1892, the San Francisco Call states "six new residences have commenced construction on the northeast corner of Fulton and Broderick Streets, to be completed in ninety days." Then on August 17, 1892 the Chronicle lists Edward Burns as the architect of these six, with their water connection dates specified as August 2, 1892. However, the records show that the two adjacent residences on Fulton Street, (1368 and 1374), had their water hooked up on September 16, 1892. Did Edward Burns design only the six houses mentioned on Broderick Street — or did he also design

1368 and 1374 Fulton? To further complicate the matter, the six residences on the northwest corner of Broderick and Fulton Streets were also built by Cranston and Keenan in 1891, but it is difficult to ascertain what Burns may have contributed to the design of that east side of Broderick Street, since both sides of the street are indeed very similar in appearance.

Robert Dickie Cranston and Hugh Keenan, the contractors of 1368 Fulton Street, formed their partnership in September of 1891 and were prominent builders until the end of the 19TH century. Cranston was born in Ontario, Canada in 1849 and Keenan was born in Tyrone, Ireland in 1845. Their partnership was responsible for many of the houses in the Haight Ashbury district, including the rows at 1542–1550 Page Street (1891), 1214–1256 Masonic Avenue (1896), and 508–516 Cole Street (1899).





This home also has two interesting political connections associated with it: R.D. Cranston was the grandfather of Alan Cranston, California State Controller (1959–1967) and United States Senator from California (1969–1993). The current owners of this residence purchased the property from the estate of Richard Hongisto, who was the Sheriff of San Francisco from 1972 to 1977 and who also served as the City’s Police Chief in 1992.

Although 1368 was completed in the latter months of 1892, it actually was not sold until October 1893, perhaps due to the fact that the United States was in the grip of a deep recession. Its first listed owner was Adam I. Heunisch, who was born of German parentage in Chicago on January 10, 1858. By 1882, he had arrived in California, first settling in Alameda until he later moved to San Francisco at age 42. He paid \$9,000 for 1368 Fulton (then numbered 1332), residing there with his family until circa 1900. According to census data, the residents consisted of his wife Mary, son Albert, daughter Genevieve, and two of their Japanese servants.

Adam Heunisch first worked with Edward Abramson and Gaston Bacon, commission merchants and merchandise brokers. That firm then became Heunisch, Abramson, and Bacon; by 1890 it had evolved into a business of bottling and selling both liquor and druggists’ supplies and corks. At various times Heunisch served either as its president or vice president. The company changed names and the configuration of its partners several times; by 1900 it was renamed the Illinois-Pacific Glass Company, with a factory established at 15th and Folsom Streets in the Mission District.

In November 1903, 1368 Fulton Street was sold to Mr. George E. Mayhew. But between 1900 and 1901 the Heunisch family had already moved on, relocating to a larger and more elegant Victorian nearby at 401 Baker Street (which can also be visited on today’s tour) that they had purchased by 1903 for the grand sum of \$25,000. Tragically, for precise reasons now lost—perhaps his poor health or the vicissitudes of his business finances—Heunisch committed suicide at this grand home on January 10th, 1908 at the age of 49.

## INTERIORS

Upon entering, one notes an Eastlake style banister whose refined finials and railings are carefully restored replacements of missing originals. The proud homeowners have added a lamp to its newel post to illuminate the first floor landing and foyer. This staircase complements the Eastlake style doors throughout the interiors, many of which also required refurbishing or replacement.

A stunning etched glass window set into the door leading to the dining room has survived the home’s use as an occasional boarding house or rental property prior to the current ownership. Molded Lincrusta wall covering forms a wainscoting along the corridors, while original ceiling medallions lend authenticity to the double parlors, where a mahogany mantle piece in the front parlor features cavorting cupids within the tile work.

Forming the archway between rooms are unique corner moldings decorated with birds, one of which has been colorized. Double columns, hooded casements, and twelve-foot high ceilings add touches of spaciousness and elegance to the home.

The kitchen has been renovated and updated for modern convenience and style, but this section of the house certainly once included a less glamorous laundry porch and scullery. A well placed addition now allows space for a breakfast area as well as a powder room that was added during Hongisto’s ownership.

Upstairs, the reconfigured rooms form a truly sumptuous master suite at the rear. Completing a gracious second floor are a guest bedroom and a spacious office containing a re-created mantel fitted with an original surround. The third floor (attic) sleeping quarters retain period light fixture medallions and sloping ceilings under the pitched roof, with the turret incorporated into the front bedroom.

On ground level, a necessary garage was carved out of an existing ballroom, whose mantelpiece now sits—perhaps ingloriously—alongside a parked car. A suite of rooms for a private practice meets the needs of one of the owners and grants access to the magnificent garden with its gazebo centerpiece, lush plants and landscaping.

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Based on research by Gary Goss and interior notes by Roger K. Reid  
Written and edited by Tamara Hill

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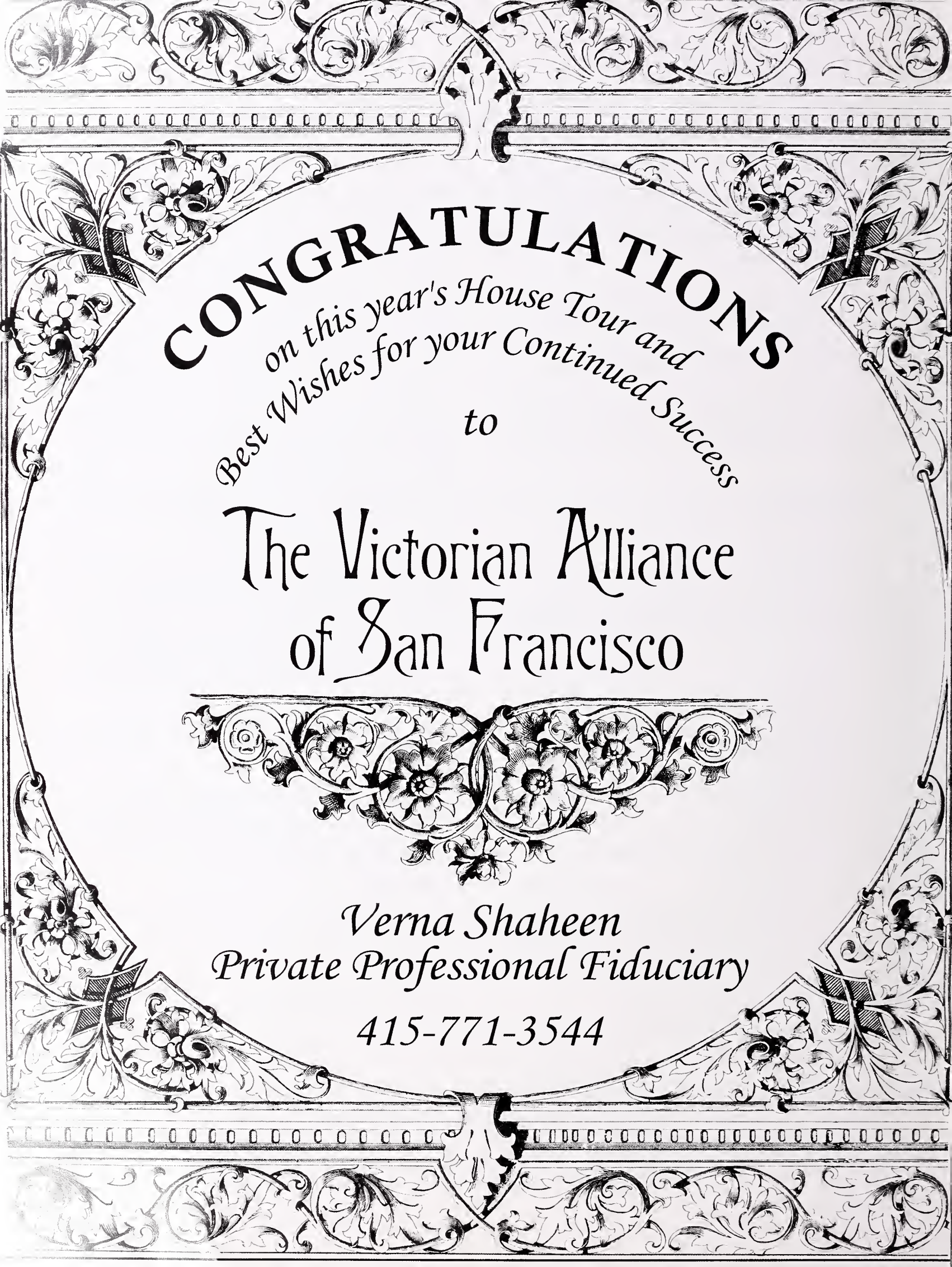
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# Living Room

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01



## 1550 Fell Street

Isadore Zellerbach signed the building permit for his Queen Anne Victorian Mansion in 1893. He chose Absalom J. Barnett to do the architectural plans. (See 442 Lyon) The house became a Russian Orthodox Church in the early 1920s. The current owner converted it back into a home in 1994. Noted for its turret.

02



## 301 Lyon Street

The home was used as a bed and breakfast until Westover College purchased the home for its "Semester Abroad" program. The college has done extensive restoration work including foundations, windows, and exterior paint. Note the unusual orientation; the front facade is wide, the house is narrow. Notable for its cupola.

03



## 331 Lyon Street

This home was originally part of the row 363-384 Lyon when a 1920s building was dropped in the middle. The owners have done extensive remodeling including an expensive garage replacement.

04



## 363-383 Lyon Street

It is fascinating to look at these nearly identical homes and pick out the small custom treatment differences added by either the original builder or subsequent home owners.

05



## 444 Lyon Street

Today this lovely Queen Anne Victorian is two units. Note the tower and Egyptian symbol of the Ankh in the stained glass window.

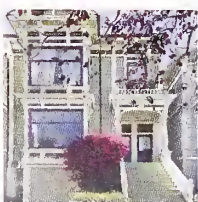
06



## 442 Lyon Street

Built in 1888, this Victorian was designed by noted architect Absalom J. Barnett. (See 1550 Fell St.) In later years, it was called the Rock and Roll Victorian, because it played host to Musicians such as George Clinton, Bootsie Collins, RonKat Spearman, Eric McFadden, Timbuk3 and others.

07



## 433-435 Baker Street

It was 1889 when the water service was finally provided to 433 Baker. At the time, the area was rural farmland.

08



## 713 Lyon Street

The home is the mirror image of 715 Lyon built in 1889, by Adolph Goehring for his sister who had come with the family from Germany. The architect was John & Balzynski.

09



## 715 Lyon Street

Adolph Goehring, an artificial flower manufacturer, built this home and the one next door in 1889. In this elaborate, gold leaf accented, gingerbread facade, you can see influences from the Stick and Queen Anne Styles. Behind the house was a stable for the family horse.

10



## 1382 Hayes Street

This three story Victorian painted lady features lavish gingerbread wood work and colorful paint job. Recently the Victorian era grocery store was replaced by a garage and art studio for its current owner.





11

**1400 Fell Street**

Landmark 191, The Southern Pacific Railroad Hospital, built in 1908 to serve the employees of the railroad. It is a great example of Classical Revival architecture, designed by Daniel J. Patterson. Today, it serves as Mercy Terrace, an assisted living facility for seniors. Before a hospital, it was the Golden Gate Park Velodrome, or bike racing track.

12

**1615-1617 Fulton Street**

This Edwardian has many of the features of a Victorian but was built in 1901. Originally, this was a single family home, which later was divided into two units.

13

**526-528 Lyon Street**

This Queen Anne is draped in gingerbread, dental work, iron work and period features. Many of the fancy decorations were added by the previous owners.

14

**560-562 Lyon Street**

This bold Painted Lady is a favorite in the neighborhood. It is an excellent example of mixed-use from the turn of the century. The family would often live upstairs and run the business downstairs. Multiple unrelated families now own the building together.

15

**1619-1621 Fulton Street**

This Edwardian was built in 1901. She leads the block in the colorist movement and gets points for unique color combination.

16

**1623 Fulton Street**

This heavily ornamented Queen Anne Victorian was designed by noted architect Absalom J. Banett (see 442 Lyon and 1550 Fell), in 1897. The home is Affectionately called the wedding cake house. The current owner is only the fourth owner in 115 years, and he has owned the property for 15 years.

17

**623 Baker Street**

This single family home has all the embellishments of marzipan. Ornate plaster work gives this home it's unique charm. Note the carriage doors and unusual styled witches cap.

18

**611 Baker Street**

This sunny Victorian feels like a country home brought to the city with its inviting front porch and double french paned doors. The roof line and square cupola are also unique.

19

**517 Baker Street**

This Grand Victorian home was built in 1892 by Architect William H. Lillie, for Annie Kelly, who was a dress maker.

20

**700 Broderick Street**

Built in 1892, this spectacular corner Queen Anne Victorian was designed by Cranston and Keenan. She graces the cover of SF Painted Ladies

21

**700-719 Broderick Street**

This is one of the most complete Victorian rows in San Francisco. It also includes three houses on Fulton street around the corner. The row was designed by Cranston and Keenan and they share many of the same architectural details, such as the plaster bird brackets in the main parlours.

22

**1677 McAllister Street**

This Purple Haze Victorian stands out because of the lavish fauxbois painting, silver leafing and psychedelic colors. Long has this house stood as a beacon to the colorist movement and an anchor in the revitalization of the neighborhood.

23

**401 Baker Street**

Commissioned by Daniel Roth, the President of the California Tallow Works. He hired Townsend and Wyneken to design the elaborate towered Queen Anne Victorian in 1891 for \$15,000. Today it is owned by Brahma Kumaris Meditation Center.

24

**2040 Golden Gate Avenue**

Built in 1865. Note that Golden Gate is a wide boulevard with all the utility lines underground. When these homes were built, there wasn't electricity. Homes were lit and heated by gas fixtures. As the century precoded, electric and gas fixtures were combined to guard against power outages

25

**2036 Golden Gate Avenue**

Golden Gate: This Victorian home was extensively renovated by a contractor in 2010. The envelope was added on to, and the finishes were restored.

26

**2038 Golden Gate Avenue**

Of all the homes on the tour, this facade is closest to a 1890's color scheme. Home exteriors were white or grey. It was inside the homes where the bright colors were displayed.



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